

Piano • Canto • Guitarra
Piano • Vocal • Guitar

Jazz Latina

Latin Jazz Standards

32 Canciones Favoritas de Jazz

BÉSAME MUCHO · A DAY IN THE LIFE OF A FOOL (MANHÁ DE CARNAVAL) · DINDI
FRENÉSÍ · MAMBO #5 · SAMBA DE ORFEU · SLIGHTLY OUT OF TUNE (DESAFINADO)
TICO TICO (TICO NO FUBA) · TRES LINDAS CUBANAS · WAVE (VOU TE CONTAR)



HAL•LEONARD®

Jazz Latina

Latin Jazz Standards

Contents

2 A FELICIDADE	71 MAS QUE NADA
6 ALMENDRA	74 O MORRO NÃO TEM VEZ (SOMEWHERE IN THE HILLS)
9 AQUELLOS OJOS VERDES (GREEN EYES)	80 OBSESIÓN
14 BÉSAME MUCHO (KISS ME MUCH)	77 ONCE I LOVED (AMOR EM PAZ)
17 BILONGO	84 ONLY ONCE IN MY LIFE (SOLAMENTE UNA VEZ)
24 CHEGA DE SAUDADE (NO MORE BLUES)	88 POR CAUSA DE VOCÊ (DON'T EVER GO AWAY)
30 CONTIGO EN LA DISTANCIA	92 RETRATO EM BRANCO E PRETO
36 DAME UN CACHITO PA' HUELÉ	96 SAMBA DE ORFEU
33 A DAY IN THE LIFE OF A FOOL (MANHÁ DE CARNAVAL)	102 SLIGHTLY OUT OF TUNE (DESAFINADO)
40 DINDI	99 SÓ DANÇO SAMBA (JAZZ 'N' SAMBA)
44 FRENESÍ	106 SOMEONE TO LIGHT UP MY LIFE (SE TODOS FOSSEM IGUAIS A VOCÊ)
52 THE GIFT! (RECAÐO BOSSA NOVA)	114 TICO TICO (TICO NO FUBA)
49 IF YOU NEVER COME TO ME (INUTIL PAISAGEM)	118 TRES LINDAS CUBANAS
54 LA VIDA ES UN SUEÑO	111 TRISTE
56 LOS TAMALITOS DE OLGA	124 WAVE (VOU TE CONTAR)
64 MAMBO #5	
68 MAMBO #8	

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A FELICIDADE

Words and Music by VINICIUS DE MORAES,
ANDRE SALVET and ANTONIO CARLOS JOBIM

Bossa Nova

The musical score consists of six staves of music. The top staff shows a vocal line with a piano accompaniment. The second staff begins with a piano introduction followed by a vocal line. The third staff starts with a piano introduction followed by a vocal line. The fourth staff starts with a piano introduction followed by a vocal line. The fifth staff starts with a piano introduction followed by a vocal line. The bottom staff shows a piano part.

Chords indicated in the score:

- Tris - (in the first staff)
- Cm (in the second staff)
- Ab7+5 (in the second staff)
- Cm (+7) (in the second staff)
- Cm7 (in the second staff)
- Cm6 (in the second staff)
- Gm (in the third staff)
- Cm (in the third staff)
- D7 (in the third staff)
- Gm (in the third staff)
- Fm7 (in the third staff)
- Bb7 (in the third staff)
- Bb7+5 (in the third staff)
- Ebmaj7 (in the fourth staff)
- C7+5 (in the fourth staff)
- C7 (in the fourth staff)
- Fm (in the fourth staff)
- Dm7-5 (in the fourth staff)
- G7 (in the fourth staff)

Lyrics indicated in the score:

- te te za nao tem tem fim. Fe Fe (in the second staff)
- li ci da de sim. sim. (in the third staff)
- A fe li ci da dee' co moa go ta. Deor -
A fe li ci da dee' co moa plu ma. Queo (in the fourth staff)

Cm Fm Bbm7 Eb7 Eb7-5

val - ha nu - ma pe - ta la de flor.
ven - tu vae le - van - do pe - lo ar,

Ab G7 G+ Cm Dm7-5 G7

Bril - ha tran - qui - la de - pois de le - veos - cil - la.
Vo - a tao le - ve mas tem a vi - da bre - ve.

To Coda

Cm Dm7-5 G7 G7+5 Cm Fm7 Bb7

cai - co - mou - na la - gri - ma dea - mor.
ci - sa queha - ja ven - to sem pa -

Eb Ab7 Eb

A fe - li - ci - da - de do po - bre pa - re - ce.

Bbm7

E7 Bbm7

E7

E7+5

Ab

A gran - dei lu sao do car - na - val.

A

Fm7

Bb7

Fm7

Bb7

Eb

gen - te - tra - bal - ha o a - ho en tei - ro.

Por

Am7-5

D7

Am7-5

D7

Gm7-5

C7-9

Fm7-5

Bb7

un mo - men - to de - son - ho. Pra - fa - zer a fan - ta - si - a.

De

Eb

Dm7-5

G7

Cm

rei - ou de pi - ra - tau - jar - di - nei - ra

E tu - do sea - ca -

Dm7-5 G7 Cm

bar na quar - ta fei - ra _____ D.S. al Coda

Tris -

Coda Cm

rar. _____ Pre -

Dm7-5 G7 G7+5 Cm

ci - sa queha - ja Aen - to sem.. pa - rar. _____ Pre - ci - sa queha - ja

Dm7-5 G7 G7+5 Cm

ven - to sem_ pa - rar. Tris - te za nao tem

Cm Cm(+7) Cm7 Cm6 Cm Cm(+7) Cm7 Cm6 Cm

fim. rit.

8va

ALMENDRA

Words and Music by
ABELARDO VALDÉS

Danzón

N.C.

D7

G

Em7

A7/E

D7



Am7

D7

G



A7

D7

N.C.

Am7

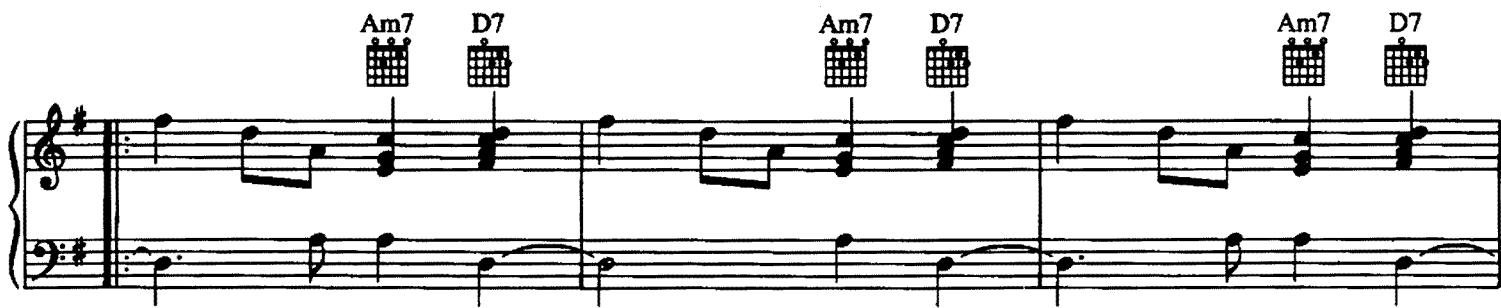
D7



Am7 D7

Am7 D7

Am7 D7



The sheet music consists of six staves of musical notation for piano and guitar. The top five staves are identical, showing a treble clef, a key signature of one sharp, and a common time. Each staff begins with a piano dynamic (eighth-note pattern) followed by a guitar chord (Am7 or D7). The piano part continues with eighth-note patterns, while the guitar part provides harmonic support with chords Am7, D7, and Am7 again. The bottom staff is also identical, featuring a treble clef, a key signature of one sharp, and a common time. It starts with a piano dynamic, followed by a guitar chord (Am7 or D7), and then continues with eighth-note patterns. The notation includes various dynamics, rests, and performance instructions like "N.C." (Non-Chorus) and "Solo ad lib." (Solo at liberty).

D9
4fr

G6



D9/A
G6
F#7

G6 Am7 D7
Am7 D7 Solo ad lib.
Am7 D7

Am7 D7 D7
3

G6 N.C.
G6

AQUELLOS OJOS VERDES

(Green Eyes)

Music by NILO MENENDEZ
 Spanish Words by ADOLFO UTRERA
 English Words by E. RIVERA AND E. WOODS

Moderately

A_b



Adim7



f

E_b/B_b B_bm/D_b C7 F7

B_b9 Eb

E_b A_b/E_b Eb A_b/E_b Edim7 B_b7

Life held no charm, dear, until I met you.
 Fue - ron tus o - jos los que me die - rón

Fm7



B♭7



Love al - ways seemed oh, so far a -
el te - ma dul - ce de mi can -

Eb



Eb7



Gm



way.
ción,

Your eyes met
Tus o - jos

D



Gm



D



mine now I can't for - get
ver - des cla - ros se - re

you.
nos

B♭/F



B♭



Bdim7



Cm



C7/B♭



F7/A



F7



B♭7



Bbdim7



B♭7



Bbdim7



Dark nights be - come as bright as
o - jos que han si do mi ins - pi - the day.

que han si do mi ins - pi - ra - ción.

Bb7

E_b

3tr

Your green eyes with their soft lights,
A - que - llas o - jos ver des,

your eyes that promise sweet nights bring to my soul a
de mi - ra - da se - re na De - ja - ron en mi

Edim7

Bb7/F

long al ing ma a thirst for love di - vine.
eter - na sed de a - mar

Bb7

In dreams I seem to hold you to find you and en -
An - be - los de ca - ri cias de be - sos y ter -

C+ C7

fold
nu - you _____ our lips meet, and our hearts too,
ras _____ de to - das las dul - zu - ras _____

— with a thrill so sub - lime. — Those cool and lim - pid
que sa - bi - an brin - dar A - que - llos o - jos

green eyes _____ a pool where in my love lies
ver des _____ se - re - nos co - moun la go _____

so deep, that in my search - ing _____ for hap - pi - ness, I
en cu - yas quie - tas a - guas _____ un di - a me mi -

Fm C7 Fm Ab

fear. That they will ev - er haunt me
ré No sa - ben las tris - te zas

Adim7 Eb Bbm/Db C7

all through my life they'll taunt me but will they ev - er
que en mi al-ma han de - ja do A - que - llos o - jos

F7 Bb7 1 Eb Edim7

want me green eyes make my dreams come true.
ver des que yo nun - ca be - sa - ré.

Bb7/F Bb7 2 Eb

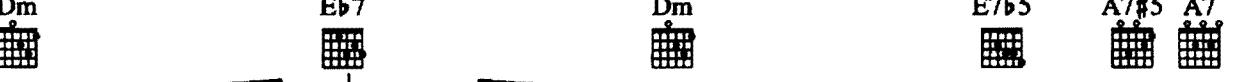
Your green eyes with their true.
A - que - llos o - jos ré.

BÉSAME MUCHO

(Kiss Me Much)

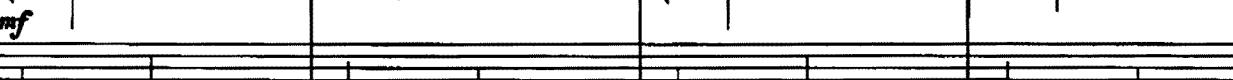
Music and Spanish Words by CONSUELO VELAZQUEZ English Words by SUNNY SKYLAR

Moderately

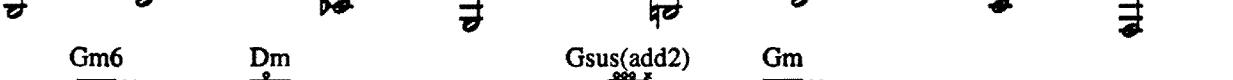
Dm Eb7 Dm E7b5 A7#5 A7


Dm Gm6 Dm Gsus(add2) Gm

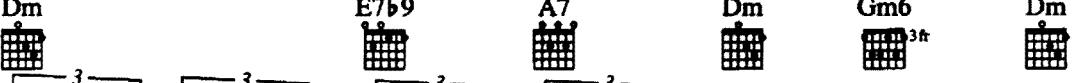

Bé - sa - me, bé - sa - me mu - cho,
 Bé - sa - me, bé - sa - me mu - cho,
3

Gm/Bb Adim7 Gm A7 Dm A7/E Dm/F


each time I cling to your kiss I hear mu - sic di - vine.
 co - mo si fue - ra es - ta no - che la úl - ti - ma vez;
3
3
3
3
3

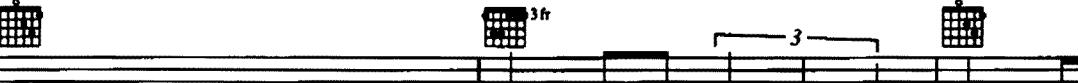
D7 Csus2/E D7/F# D7b9 D+ Gsus(add2) Gm


Bé - sa - me mu - cho,
 bé - sa - me mu - cho,

Dm E7**9** A7 Dm Gm6 Dm

 hold me, my dar - ling, and say that you'll al - ways be mine.
 que ten - go mie - do per - der - te, per - der - te o - tra vez.

Gm Dm A7 Gm6

 This joy is some - thing new, my arms en - fold - ing you, nev - er knew this thrill be -
 Quie - ro te - ner - te muy cer - ca, mi - rar - me en tus o - jos, ver - te jun - to a

Dm Gm Dm

 fore. Who - ev - er thought I'd be hold - ing you close to me,
 ml, pien - sa que tal vez ma - fiá - na yo ya es - ta - ré

E7 B**b7** A7 Dm Gm6 Dm

 whisp - ring "It's you I a - dore;" Dear - est one, if you should
 le - jos, muy le - jos de ti. Bé - sa - me, bé - sa - me

Gsus(add2) Gm Gm/B♭ Adim7 Gm A7

leave mu - me, cho, each lit - tle dream would take co - mo si fue - ra es - ta wing and my life would be no - che la úl - ti - ma

Dm A7/E Dm/F D7 Csus2/E D7/F♯ D7b9 D+

through. vez; Bé bé sa - me sa - me

Gsus(add2) Gm Dm E7b9 A7 A7#5

mu - cho, love me for - ev - er and make all my dreams come mu - cho, que ten - go mie - do per - der - te, per - der - te des -

1 Dm B♭9 A7sus A7 2 Dm Gm6 Dm

true. pués. true. pués.

R.H. rit.

BILONGO

Words and Music by
GUILLERMO RODRIGUEZ FIFFÉ

Guaracha - Mambo

Fm6

C7

Musical score for the first section of 'BILONGO'. The score consists of two staves: treble and bass. The treble staff has a key signature of one flat (B-flat). The bass staff has a key signature of one flat (B-flat). The music starts with a Fm6 chord, followed by a melodic line. A 'mf' dynamic marking is present. The music then moves to a C7 chord. The score includes a guitar tab icon above the treble staff.

Fm6

Continuation of the musical score for 'BILONGO'. The score consists of two staves: treble and bass. The treble staff has a key signature of one flat (B-flat). The bass staff has a key signature of one flat (B-flat). The music continues from the previous section, featuring a Fm6 chord followed by a melodic line.

B♭m6

C7

Fm6

Further continuation of the musical score for 'BILONGO'. The score consists of two staves: treble and bass. The treble staff has a key signature of one flat (B-flat). The bass staff has a key signature of one flat (B-flat). The music features a B♭m6 chord, followed by a C7 chord, and then a Fm6 chord. The score includes a guitar tab icon above the treble staff.

Fm6

G♭7

Final section of the musical score for 'BILONGO'. The score consists of two staves: treble and bass. The treble staff has a key signature of one flat (B-flat). The bass staff has a key signature of one flat (B-flat). The music concludes with a melodic line ending on a G♭7 chord. The lyrics 'Es - toy tan e - na - mo - rao -' are written below the treble staff.

Fm6 C7 D \flat 7 C7

de la ne - gra To - ma - sa, que

B \flat m6 C7 Gm7 \flat 5 C7

cuan - do se va de ca - sa que tris - te me pon - go.

1 Fm6 2 Fm6

— Es —

E \flat 9 A \flat 7 D \flat 9 G \flat 9 C7 D \flat 7 C7 N.C.

E - sa ne - gra lin -
3 3 3 3



C7

Fm6

- da ca - ma - rá, que me e - chó bi - lon - go.

C7

E - sa ne - gra lin - da ca - ma - rá, que me e - chó bi - lon -

E♭9

A♭maj9

G♭6/9

F9

G♭6/9

- go. Lo más que me gus - ta es la co - mi - da

B♭m7

E♭9

B♭m7 E♭7

B♭m7

E♭7

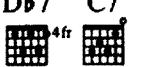
E9♭5

que me co - ci - na. Lo más que me gus - ta es

Eb9 Bbm7 A9 1 Abmaj7 2 Abmaj7


el ca - fé — que e - lla me cue - la. Lo

Ebm11 Ab13 D7 C7b9


Db7 C7 Db7 C7 Db7 C7 C7


E - sa ne - gra lin - da ca - ma - rá,

Fm6

que me e-chó bi - lon - go. E - sa ne - gra lin -

C7

Fm6

- da ca - ma - rá, que me e - chó bi - lon - go. Qui - qui - ri -







bú, qui - qui - ri - bú qui - ri - bú man - din -





D9 C7

ga. *Lead vocal ad lib.*

Fm6

Play 3 times

D9 C7

Qui - qui - ri - bú, qui - qui - ri -

To Coda Fm6

Musical score for piano and voice. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is B-flat major (two flats). The vocal line includes lyrics: "bú qui - ri - bú man - din - ga.". The piano accompaniment consists of eighth-note chords. A "To Coda" instruction is at the top, followed by a guitar chord symbol and a circle with a dot.

C7

Fm6

Continuation of the musical score. The vocal line continues with eighth-note chords. The piano accompaniment consists of eighth-note chords. A guitar chord symbol with a circle and a dot is above the vocal line, and another one is above the piano line.

C7

Continuation of the musical score. The vocal line continues with eighth-note chords. The piano accompaniment consists of eighth-note chords. A guitar chord symbol with a circle and a dot is above the vocal line, and another one is above the piano line.

Fm6

C7

Continuation of the musical score. The vocal line continues with eighth-note chords. The piano accompaniment consists of eighth-note chords. A guitar chord symbol with a circle and a dot is above the vocal line, and another one is above the piano line.

Fm6 Fm6 E♭7 D♭7 C7


D.S. al Coda

Qui - qui - ri -



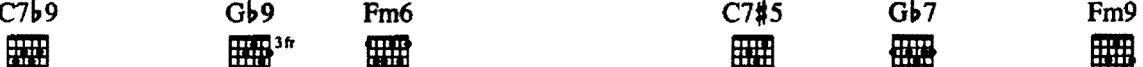
CODA Fm6 N.C. D♭7 C7


- ga.

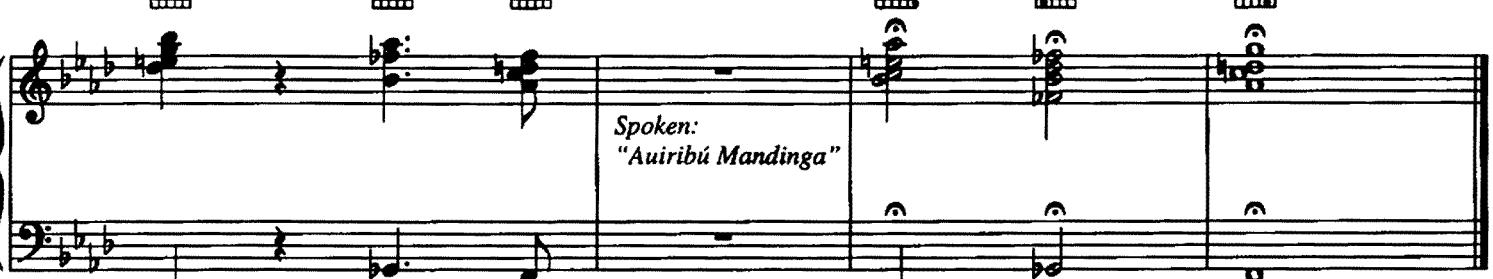


G♭9 Fm6 G♭7 Fm6 D♭9 C7 D♭7




C7♭9 G♭9 Fm6 C7♯5 G♭7 Fm9


Spoken:
"Auribú Mandinga"



CHEGA DE SAUDADE

(No More Blues)

English Lyric by JON HENDRICKS and JESSIE CAVANAUGH
 Original Text by VINICIUS DE MORAES
 Music by ANTONIO CARLOS JOBIM

Bossa Nova

Bbm7

Eb7b9

Abmaj7

The musical score consists of six staves of music. The top staff shows a piano part with a treble clef, a bass clef, and a key signature of one flat. It includes three chords: Bbm7, Eb7b9, and Abmaj7, each with a guitar chord diagram above it. The second staff continues the piano part with chords G7b9, Gbmaj7, Ebm7, C7, and Fm. The third staff begins with a piano section followed by vocal lyrics: "Vai No more". The fourth staff contains piano notes and vocal lyrics: "nh blues, I'm tris - te goin' - za back E home. diz No,". The fifth staff shows piano notes and vocal lyrics: "tris - te goin' - za back E home. diz No,". The sixth staff concludes the vocal part with piano notes.

G7 C7 C7**9** Fm Bbm
 sai de mim — Não sai ____ de mim — Não sai. ____
 set - tle down — and there'll be no — more blues. —

C7 Fmaj7 D7**5** D7
 — — — —
 Mas, se e - la vol -
 Ev 'ry day while

G9 Gm7 C9 C7
 tar, Se e - la vol - tar, Que coi - sa lin - da
 I am far a - way my thoughts turn home - ward,

E7 F Fmaj7 Abdim
 — Que coi - sa lou ca, Pois há me - nos pei - xin -
 for ev - er home - ward. I trav - elled 'round the world -

Gm7



G9



- hos in A na - dar — no mar, — Do que os bei -
 — in search of hap - pi - ness, — but all my hap -

Bbm

C7b9



jin - hos Que eu darei — na su - a bô - ca. —
 - pi - ness I found — was in my home - town. -

C7

F

Dm7

G7

— No more blues, I'm goin' back

home. No, no more dues, I'm through with all my wan-

A

A7

Cm7  F7b9  Bb maj7  Bbm7 

 - d'rin'. Now — I'll set - ile down — and { live my life — and and

Am7  D7  D7#5  G7  C11 

 build a home — and find a wife. — } when we set - ile down there'll —
 find a man — and make a home. —

Am7  D7 

 — be no more blues, ————— noth - in' but hap - pi - ness. When

G7  C11  C11b9  F 

 we set - ile down there'll — be no more blues. —

CONTIGO EN LA DISTANCIA

Words and Music by
CÉSAR PORTILLO DE LA LUZ

Moderate Bolero

Fm7 Ab Ab6 Bb7b9 Fm7 Bb7

No ex - is - te un mo - men - to del

Eb Fm7 Bb7 Eb Ab G7

di - a en que pue - da ol - vi dar - me de ti. El mun - do pa - re - ce dis -

Cm F7 Bb7 Bbdim7 Bb7

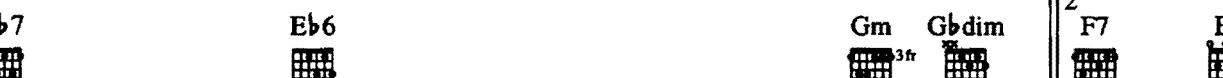
tin - to cuan - do no es-tás jun-to a - mi. No hay be - lla me - lo -

Fm7 B♭7 E♭ E♭/D♭ C7 Fm C+


— si no es-tás tú tam-bien. Más a - llá de tus la - bios —

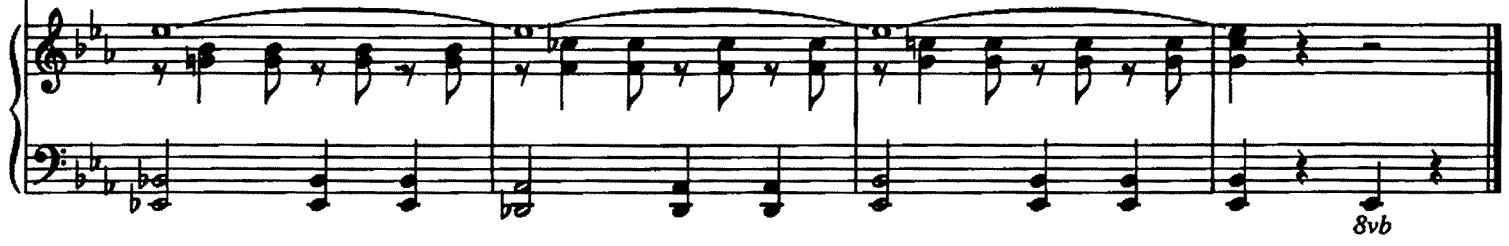

Fm7 Abm E♭/G B♭7/F E♭ E♭/G Fm7


— el sol y las es - tre - llas — con - ti-go en la dis - tan - cia — a - ma-da(o)


1 B♭7 E♭6 Gm G♭dim 2 F7 E7


mi - a(o) — es - toy. No hay be - lla me - lo - mi-a(o) es -


E♭ D♭9 E♭6


toy. —


A DAY IN THE LIFE OF A FOOL

(Manhá de carnaval)

Words by CARL SIGMAN
Music by LUIZ BONFA

Slowly, with a bossa nova beat

The musical score consists of six staves of music. The top staff shows a piano part with a treble clef, a bass clef, and a dynamic marking 'mp'. The vocal part begins with the lyrics 'A day in the life of a fool,' followed by 'A sad and a long lone - ly' and 'I walk the av - e - nue.' Chords are indicated above the vocal line: Am, Dm6, E7-9, Am, Dm6, E7, Am, Dm7, G7, Cmaj7, C6, and Dm7. The piano part continues throughout the piece.

G7
 Cmaj7
 C6
 Fmaj7
 And hope I'll run in - to The wel - come

Dm6
 E7
 Am
 Dm6
 E7
 sight of you com - ing my way. I

Am
 Dm6
 E7-9
 Am
 Dm6
 E7
 stop just a - cross from your door. But

A7sus4
 A7-9
 Dm
 you're nev - er home an - y more.

DAME UN CACHITO PA' HUELÉ

Words and Music by
ARSENIO RODRÍGUEZ

Moderately

The musical score consists of six staves of music. The top two staves are for piano, with the right hand playing chords (C, G, C, D) and the left hand providing harmonic support. The third staff is for trumpet, featuring rhythmic patterns and sustained notes. The fourth staff continues the trumpet part. The fifth staff includes lyrics: "-ra que ma - má no es - tá a - qui, — da - me un ca - chi - to". The sixth staff concludes the section with "pa' hue - lé.) —". A trumpet solo section follows, indicated by "1.,2.,3. Trumpet solo ad lib." and "4. Da -". The piano accompaniment returns at the end.

C G C D | 4 C G
 Aho - - me ca - chi - to

C D C G C D
 pa' hue - lé. — Aho - ra que ma - má no es tá a - quí. — Aho -

C G C D C G
 ra que ma - má no es - tá a - quí — da - me un ca - chi - to

C D 1 C G C D
 pa' hue - lé. — Vocal ad lib.

C G C D

Da me un ca - chi - to pa' hue - le. Aho -

2 C G C D Play 10 times

Piano solo ad lib.

C G Em7 Am D G C Am

D C G Am/E Am7 D

Da - me un ca - chi - to pa' hue - le.

D7/C G

1-6 Am/E Am7 D

7 Am/E Am7 D

Pa' hue - lé. — Pa' hue - lé. —

C G C D C G

(Trumpet solo ad lib.) Pa' hue - lé. — (Solo ends)

C D C G

Pa hue - lé. — Aho - ra que ma - má

C D C G C D

no es - tá a - qui da - me un ca - chi - to pa' hue - lé.

DINDI

Music by ANTONIO CARLOS JOBIM
 Portuguese Lyrics by ALOYSIO DE OLIVEIRA
 English Lyrics by RAY GILBERT

Freely

Sky, so vast is the sky with far a-way clouds just wan-der-ing
 Ceu tão gran-de eo céu e ban-dos de nu-vens que pas-sam

Bb maj7

Amaj7

F#m7

Bm7

by. Where do they go? Oh, I don't know, don't
 ligeiras. Aon-de elas vão. Ah, eu não sei, nao

E13b9

Cmaj7

Bb maj7

know. Wind that speaks to the leaves tell-ing
 sei. Eo vento que fa-la nas folhas con-tando

Cmaj7 Bbmaj7 Amaj7 F#m7

stor -ies that no one be - lies,
as historias que são de nin - guem,

3 3 3

stor -ies of love _____ be - long to
mas que são minhas _____ e de vo -

Bm7 E13b9 Gentle Bossa Nova Bbmaj7

you and me.
ce tam - bem.

Oh,
Ah,

Din - di,
Din - di

if I
se sou -

Cmaj7 Gm7 C7b9 C9 Fmaj7

on - ly had words I would say all the beau - ti - ful things that I see
bes - ses o bem que te quero o mun - do se - ri - a Din - di

Fm Cmaj7 C6 Gm7

when you're with me.
lin - do ____ Din - di

Oh, my - Din - di.
tu - do ____ Din - di.

3 3

42

Cmaj7 B_bmaj7 Cmaj7

Oh,
Ah,
Din - di,
Din - di
like the song of the wind in the
sea um dia vo - ce for em - bora

Gm7 C7**b9** C9 Fmaj7 Fm


 trees, that's how my heart is sing - ing, — Din - di
 nie la - va con - ti - go Din - di hap - py — Din - di,
 fi - ca, — Din - di,

Cm6


 Em7


 Cm6


 Em7


 A7**b**9


day, _____ yes, I do, _____ yes, I do.
 rio _____ On - de vão. _____ eu não sei,



Dm7 Bbm6 Dm7 Bbm6
 I'd let you go a - way if you take me with
 A min - ha vi - da inteira, es - per - ei, es - per
 Dm7 G7b9 Cmaj7 Bbmaj7
 you. Don't you know, Din - di, I'd be
 ei Por vo - ce Din - di Que é a
 Cmaj7 Gm7 C7b9 C9 Fmaj7
 run - ning and search - ing for you like a riv - er that can't find the sea,
 coi - sa mais lin - da que e - xis - te vo - ce nao e - xiste. Din - di
 Bb9 Cmaj7 C6 Cmaj7
 that would. be me with - out you, my Din - di
 Dei - xa Din - di que eu te a - dore Din - di

FRENESÍ

Words and Music by
ALBERTO DOMINGUEZ

Freely

N.C.

Cm


Am7b5


Bbm7


Eb7b9(b13)


Ab


Ab6/C Bdim7
 

Bbm7


Eb9


Some-time a a - go
Bé - sa - me tú a mí,

I wan-der'd down in - to
bé - sa - me i - gual que mi

Ab


Ab6/C Bdim7
 

Bbm7


Eb7b9


Eb9


Ab


Ab6/C Bdim7
 

old Mex - i - co.
bo - ca te be - so,

While I was there
da - me el fre - ne - sí

Bbm7


Eb9


Ab


Ab6/9


I felt ro-mance ev - 'ry - where.
que mi lo - cu - ra te dió.

C C6 Eb dim7 Dm7 G9 C C6 Eb dim7

Moon was shin - ing bright and I could hear laugh - ing voi - ces in the night:
i Quién, si no fui yo, pu - do en - se - ñar - te el ca - mi - no del a - mor,

Dm7 G7 b9 G7 C C6 Eb dim7 Dm7 G9

Ev - 'ry - one was gay, this was the start of their
muer - ta mi al - ti - vez, cuan - do mi or - gu - llo ro -

C Eb 6/9 N.C.

hol - i - day. It was Fi - es - ta down in
dó a tus pies? Quie - ro que vi - vas só - lo

Moderate Latin

Bbm7 Eb7 Bbm7 Eb7 Bbm7 Eb7

Mex - i - co, and so I stopped a - while to see the show.
pa - ra mí y que tú va - yas por don - de yo voy,

Bbm7

Eb7

Ab6

Abmaj7

Abmaj7

Abdim7 Eb7

I knew that fre - ne - si meant "please
— pa - ra que mi al - ma sea no - más

love me"
de ti,

and I could say "Fre - ne -
bé - sa - me con fre - ne -

Ab6

N.C.

Bbm7

Eb7

si."
si.

A love - ly se - ño - ri - ta caught
Da - me la luz que tie - ne tu

my eye.
mi - rar

Bbm7

Eb7

Bbm7

Eb7

Bbm7

Eb7

I stood en - chant - ed as she wan - der'd by.
— y la an-sie - dad que en - tre tus la - bios vi.

and nev - er know - ing that it
e - sa lo - cu - ra de vi -

Ab6

Abmaj7

Abdim7 Eb7

Ab6

came
vir

from me
y a - mar,

I gent - ly sighed "Fre - ne - si."
que es más que a - mor, fre - ne - si.

N.C. Cmaj9 C6

She stopped and raised her eys to mine,
Hay en el be - so que te dí,

Bb m6/C Cmaj9 C6

her lips just plead - ed to be kissed.
al - ma, pie - dad, co - ra - zón;

N.C. Cmaj9 C6

Her eyes were soft as can - dle - shine,
di - me que sa - bes tu sen - tir.

D9 Dm7b5 Bbm7 E9 N.C.

so how was I to re - sist?
lo mis - mo que sien - to yo.

And now with - out a heart to
Quie - ro que vi - vas só - lo .

B_bm7 E_b7 B_bm7 E_b7 B_bm7 E_b7

call my own, a great - er hap - pi - ness I've nev - - er known
pa - ra mí y que tú va - yas por don - de

B_bm7 E_b7 A_b6 A_bmaj7 B_bm7 E_b7

a - lone,
de tí, who would-n't say "Fre - ne -
pa - para que mi al-ma sea no - más bé - sa - me con fre - ne -

1 A_b6 E9 E_b7 N.C.

2 A_b6

si.
It was Fi - es - ta down in Quie - ro que vi - vas só - lo
si.
si.,

B_bm7 A9#11 A_b6/9

Who would-n't say "Fre - ne - si!"
bé - sa - me con fre - ne - si.

IF YOU NEVER COME TO ME

(Inutil paisagem)

Music by ANTONIO CARLOS JOBIM
 Portuguese Lyrics by ALOYSIO DE OLIVEIRA
 English Lyrics by RAY GILBERT

Moderately slow Bossa Nova

C6/9



D♭6/9



C6/9



A♭7♯5



G7♭5



Cmaj7



Bmaj7(add13)



B♭maj7(♭5)



There's

no

use _____

A7♯5(♭9)



Dm11



of a moon-light glow _____

or the peaks where

Fm7

Fm6

Fm(maj7) Fm7

Fm6

E13

E7#5

win - ter snows; _____

What's the use of the waves that will

A9

A7b9

D13#9

G7#9

break in the cool of the eve - ning? _____

What is the

C13

F7#9

eve - ning _____

with - out you? _____

It's noth - ing. _____

Db9#11

Cmaj7

Bmaj7(add13)

Bb maj7b5

It

may

be _____

A7#5(b9)

Dm11

you will nev - er come,

If you nev - er

Fm7 Fm6

Fm(maj7) Fm7 Fm6

E13

E7#5

come to me;

What's the use of my won - der - ful

A9 A7b9 D13#9

G7#9

C13

dreams and why would they need me,

Where would they lead me? With -

F7#9

Cmaj7

Db9#11

C6/9#11

out you,

to no - where.

rit.

THE GIFT!

(Recado Bossa Nova)

Music by DJALMA FERREIRA
 Original Lyric by LUIZ ANTONIO
 English Lyric by PAUL FRANCIS WEBSTER

Moderately

The musical score consists of four staves of music. The top staff shows a vocal line with a guitar chord diagram above it. The lyrics are: "Vo - ce _____ er rou - dei rou - xou -". The second staff shows a vocal line with a piano accompaniment. The lyrics are: "quan-doo lhou - _____ pra mim U maes-pe - ran ca fer nas - cer - sem - que - rer dei xou u - ma sau - da dee nor meem seu -". The third staff shows a vocal line with a piano accompaniment. The lyrics are: "em lu - mim Dei pois le vou _____ pra tao lon ge de no's - mim gar De poeis no's dois ca - da lon qual a mer no's - ce". The bottom staff shows a vocal line with a piano accompaniment. The lyrics are: "Seu o lhar no meu A su a vor Vo - ce -". Chords indicated in the score include Dm, A7, D7, Gm, Em7-5, A7, Dm, Dm7, E, and A7.

2,3
Dm7 Cm7 A7 To Coda Dm

do seu des - ti no vo - ce seu mim eu sem vo - ce. Sau

B7 Gm E7

da - de meu ma be - que de re - ca do Nao di - ga que-eu-meen-con-

Am7 A7 CODA Dm

D.S. (2nd verse) al Coda

tro ne sse es ta do. Vo - ce_ ce Do seu des - ti

A7 Am7 A7 Dm

no vo - ce seu mim eu sem vo - ce.

rit.

LA VIDA ES UN SUEÑO

Words and Music by
ARSENIO RODRÍGUEZ

Moderately

F B_b7 Eb D_b7 C_b7

B_b7sus4 E_b B_b7sus4 Eb

Des-pués que u - no vi - va vein - te de - sen - ga - ños que im - por - ta u - no

B_b7 Fm Fm/E Fm/Eb B_b7

más. Des-pués que co - noz - ca la ac - ción de la vi - da no de - be illo -

Eb B_b7 Eb G

rar. Hay que dar - se cuen - ta que to - do es men - ti - ra, que na - da es ver -

Cm 
 dad. —————— Hay que vi - vir el mo - men - to fe - liz,
 cer y mo - rir hay que go - zar lo que
 por - que lle - nar - nos de

Abmaj7 
 Eb  D/F# 

D♭7  C7 
 pue - das go - zar por - que sa - can - do la cuen - ta en to - tal
 tan - ta an - sic - dad to - do no es más que un e - ter - no su - frir.
 la vi - da es un
 El muer - do es - tá

Fm 



1 F7  B♭7 
 —————— que to - do se ví —————— la rea - li - dad es na -

N.C.



2 F7  B♭7  Eb  Eb6/9 
 he - cho - sin fe - li - ci - dad ——————

R.H. 

LOS TAMALITOS DE OLGA

Words and Music by
JOSÉ FAJARDO

Moderately fast

The musical score consists of two staves: a treble clef piano staff and a bass clef piano staff. Above the piano staves are four sets of guitar chords: Am7, D7, G, and E7. The piano part includes dynamic markings like *mf* and *8vb*. The vocal line is written below the piano staves, with lyrics in Spanish: "Ol - ga la — ta - ma - le - ra, co - ci - na que — se pa - só". The score concludes with a final set of guitar chords: Am7, D7, G, E7, Am7, and D7.

G E7 Am7 D7
 se los ven - de con pi - mien -
 ta y el que los prue - ba se co - me dos.
 Co - ci - na con gran - dul - cu -
 ra, y con - quis - ta su pré - gon -

G E7 Am7 D7 Bm E7

bai le - mos to - dos can - tan - do la ta - ma -

Am7 D7 G6 E7 Am7 D7

le - ra ya se pa - só. Ay, yo. Me gus - tan los ta - ma - li -

G E7 A7 D7

- tos, los ta - ma - li - tos que ven - de Ol - ga, Ol - ga.

D7sus D7 G E7 A7

Piccolo solo ad lib.

This musical score page contains six staves of music. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a common time signature. It includes a basso continuo staff below it. The second staff is for the guitar, showing chords G, E7, Am7, D7, Bm, and E7 above the staff. The third staff continues the piano/piano/bass pattern. The fourth staff is for the guitar, showing chords Am7, D7, G6, E7, Am7, and D7. The fifth staff continues the piano/piano/bass pattern. The sixth staff is for the guitar, showing chords G, E7, A7, and D7. The lyrics are written below the vocal line, corresponding to the chords. The bottom section starts with a piano solo line labeled "Piccolo solo ad lib." followed by a guitar line.

1,3 4 D7sus D7

Me Solo ends

G E7 A7 D7

D7sus D7 G E7 A7

1 2 D7sus D7

(Pi - can no pi -)

G E7 A7

- can los ta - ma - li - tos de Ol - ga, Ol - ga.

1-3
D7

D7sus D7 G E7 A7

Vocal ad lib.

D7

4

D7

- ga, Ol - ga.

G E7 A7 D7

D **G13** **A** **D13**

Guitar solo ad lib.

Play 8 times

Am7 D7 G E7

Solo ends last time

A7

1
D7

2
D7

A musical score for guitar and bass. The top staff shows a guitar part with a treble clef, a key signature of one sharp, and a time signature of common time. It features three chords: D7, G, and A7. The D7 chord is indicated by a grid icon above the staff, followed by a measure of eighth-note chords. The G chord is indicated by a grid icon above the staff, followed by a measure of eighth-note chords. The A7 chord is indicated by a grid icon above the staff, followed by a measure of eighth-note chords. The bottom staff shows a bass part with a bass clef, a key signature of one sharp, and a time signature of common time. It features a single measure of eighth-note chords corresponding to the chords in the guitar part.

2

D7 A7 D7
 (Me)

D7sus D7 G E7 A7
 gus - tan los ta - ma - li - tos los ta - ma - li - tos que ven - de Ol -

1

D7sus D7 G E7
 - ga, Ol - ga.) Vocal ad lib.

A7 D7 D7
 (Me - ga, Ol - ga.)

The musical score consists of three systems of music. The first system starts with a piano treble clef part followed by a guitar chord diagram (D7). The second system begins with a piano treble clef part followed by a guitar chord diagram (A7). The third system begins with a piano treble clef part followed by a guitar chord diagram (D7). The lyrics are written below the piano parts. The first system has lyrics "gus - tan los ta - ma - li - tos los ta - ma - li - tos que ven - de Ol -". The second system has lyrics "- ga, Ol - ga.) Vocal ad lib.". The third system has lyrics "(Me - ga, Ol - ga.)". The score includes various musical markings such as rests, eighth and sixteenth note patterns, and dynamic changes indicated by numbers 1 and 2 above the staves.

G E7 A7

Vocal ad lib.

D6 Am7 D7 G E7

Vocal ad lib. ends

Am7 D7 G E7 Am D7

Bm E7 Am9 D7 G6

8vb

MAMBO #5

Words and Music by
DÁMASO PÉREZ PRADO

Moderately

The musical score consists of four staves of piano sheet music, arranged in two systems separated by a double bar line. The key signature is B-flat major (two flats). The tempo is moderately.

- Staff 1 (Treble Clef):** Shows eighth-note chords in B-flat 7th (Bb7) and B-flat major. Dynamics include *mf* and *mp - mf*.
- Staff 2 (Bass Clef):** Shows eighth-note chords in B-flat 7th (Bb7) and B-flat major.
- Staff 3 (Treble Clef):** Shows eighth-note chords in B-flat 7th (Bb7) and B-flat major. Dynamics include *mp - mf*.
- Staff 4 (Bass Clef):** Shows eighth-note chords in B-flat 7th (Bb7) and B-flat major.

Key changes occur at the beginning of each system, indicated by *Bb7*, *Eb*, and *Bb7* above the staves.

B_b7 Eb

mp - mf

This system begins with a treble clef and a key signature of one flat (B-flat). The first measure consists of eighth-note chords in B-flat major. The second measure starts with an E-flat major chord followed by eighth-note chords in E-flat major. The bass staff provides harmonic support with sustained notes.

B_b7

This system continues with a treble clef and a key signature of one flat (B-flat). The first measure shows eighth-note chords in B-flat major. The second measure features eighth-note chords in E-flat major. The bass staff maintains harmonic stability with sustained notes.

This system maintains a treble clef and a key signature of one flat (B-flat). It consists of two measures of eighth-note chords in B-flat major, with the bass staff providing harmonic support.

This system uses a treble clef and a key signature of one flat (B-flat). It features two measures of eighth-note chords in B-flat major, with the bass staff supporting the harmonic progression.

This system continues with a treble clef and a key signature of one flat (B-flat). It consists of two measures of eighth-note chords in B-flat major, with the bass staff providing harmonic support.

A musical score for piano. The top staff is in treble clef, B-flat major (two flats), and common time. It features a continuous eighth-note pattern with dynamic markings 'mf' and 'Bb7'. The bottom staff is in bass clef, B-flat major (two flats), and common time. It provides harmonic support with sustained notes and eighth-note patterns. The score includes vertical bar lines and a repeat sign with a '2' above it.

Musical score for piano and voice. The vocal part is in B-flat major (Bb7) and the piano part is in E-flat major (Eb). The lyrics are: Si Si Si yo qui - ero Mam - bo!

4

Bb

Piano sheet music for measures 1-3. The key signature is B-flat major (two flats). The first measure starts with a forte dynamic (f) in B-flat 7th chord. The second measure starts with a forte dynamic (f) in E-flat chord. The third measure continues the pattern.

Piano sheet music for measures 4-5. The key signature changes to B-flat major (two flats). The first measure starts with a forte dynamic (ff) in B-flat 7th chord. The second measure starts with a forte dynamic (ff) in E-flat chord. The third measure continues the pattern.

Piano sheet music for measures 6-7. The key signature changes to B-flat major (two flats). The first measure starts with a forte dynamic (ff) in B-flat 7th chord. The second measure starts with a forte dynamic (ff) in E-flat chord. The third measure continues the pattern.

Piano sheet music for measures 8-9. The key signature changes to B-flat major (two flats). The first measure starts with a forte dynamic (ff) in B-flat 7th chord. The second measure starts with a forte dynamic (ff) in E-flat chord. The third measure continues the pattern.

Piano sheet music for measures 10-11. The key signature changes to B-flat major (two flats). The first measure starts with a forte dynamic (ff) in B-flat 7th chord. The second measure starts with a forte dynamic (ff) in E-flat chord. The third measure continues the pattern.

MAMBO #8

Words and Music by
DÁMASO PÉREZ PRADO

Moderately

Piano score for the first section. The top staff shows chords Gm7, Gm7/C C7, F, Gm7, and Gm7/C C7. The bottom staff shows bass notes. The dynamic is *mf*.

Piano score for the second section. The top staff shows chords F6, Gm7, Gm7/C C7, F, Gm7, and Gm7/C C7. The bottom staff shows bass notes.

Piano score for the third section. The top staff shows chords F6, C7, C7b9, N.C., C9, and C7#9. The bottom staff shows bass notes.

Piano score for the fourth section. The top staff shows chords C7, C7b9, N.C., C9, and C7#9. The bottom staff shows bass notes.

C7

Fm

Fm/E_b

C7

Fm

Fm/E_b

C7

Fm

C7/G

Fm/A_b

C7/G

Fm

C7/E Fm

N.C.

f

C7

Fm

Cm

Fm

3fr

Musical score for two staves. The top staff is treble clef and the bottom is bass clef. Both staves have a key signature of one flat.

C7

Fm6

N.C.

f

Musical score for two staves. The top staff has a treble clef and the bottom has a bass clef. Both staves have a key signature of one flat. The bass staff includes a dynamic marking 'f'.

(Spoken:)

Uno, dos, tres, cuatro, cinco,

Musical score for two staves. The top staff is treble clef and the bottom is bass clef. Both staves have a key signature of one flat.

seis, siete, ocho, mam - bo!

Musical score for two staves. The top staff is treble clef and the bottom is bass clef. Both staves have a key signature of one flat.

MAS QUE NADA

Words and Music by
JORGE BEN

Moderately bright

The musical score consists of six staves of music. The top three staves represent the piano part, with the vocal part beginning on the fourth staff. The vocal part starts with "Am" (in parentheses, "sing cues 2nd time") and continues with lyrics "Ooo, Ooo, ò" on the Am chord. It then moves to a D7 chord with lyrics "when your eyes meet mine, I could lose my mind, a - ri - á - rat - ó". The score then transitions to an Am chord with lyrics "Pow! Pow! Pow! ò - bá, ò - bá, ò - bá." followed by a dynamic ff. The final staff shows a return to the Am chord.

Em7 Am G7 Em7

It's — a feel - ing that be-gins to grow an' grow an' grow in - side -
 Mas — que na - da sat da mi - nha fren - te que eu que - ro pa -

mf

Am G7 Em7 Am

— me — 'til I feel like I'm gon - na ex - plode. — Oh, this is
 sar, — Pois o sam - ba es - tá a - ni - ma - do, O que

E7 Am

what you do — to me! — Are your lips — say - ing things.
 eu que - ro e sam - bar. — Es - se sam - ba Que é mix -

G7 Em7 Am

— that you feel in your heart? — If your heart is beat - ing
 to de ma - ra - ca - tu E sam - ba de pre - to

Dm G7 Em7 Am G7

mad - ly, — Then — let the mu - sic start. — Hold me, hold -
vel - lho, — Sam - ba de pre - to tú. — Mas que na -

f mf

Am G7 Am

— me! — It's heav - en ooo it's heav - en when you hold me; — I
da, — Um sam - ba co - mo es - se tā - o le - gal, — Vo -

G7 Am E7

want you night and day. Ooo I want you here to stay...
cê não vai que - rer que eu che - gue no fi - nal.

Am

D.S. al Coda

Coda Am

Ow! bá.

O MORRO NÃO TEM VEZ

(Favela)
(Somewhere in the Hills)

Words and Music by ANTONIO CARLOS JOBIM
and VINICIUS DE MORAES

Moderate Bossa Nova

A13



G13



A13



G13 A13



A13



G13



A13



G13



A13 4fr G13 2fr A13#9 4fr
 já a foi ba de - tu - mais car -

A7#5 Dm7 G13
 Mas O o mor - hem ro bem não vo tem cês vez

C#m7 C7 F6 E7
 Quan do de rem vez ao mor ro To da a
 Mas se de rem vez ao mor ro To da a

Am7 Em7 Am7 A7#5 A7
 cida - de vai can tar
 cida - de vai can tar

Dm7

Mor - ro — pe - de pas - sa - gem

Dm7

Mor - ro — quer — se mo -strar

Dm7

A - bram - a - las pro mor - ro Tam - bo - rim —

D.S. al Coda

vai fa - lar É

CODA

Am7

Am9

ONCE I LOVED

**(Amor em paz)
(Love in Peace)**

**Music by ANTONIO CARLOS JOBIM
Portuguese Lyrics by VINICIUS DE MORAES
English Lyrics by RAY GILBERT**

Moderately fast Bossa Nova

A musical score for piano in common time. The left hand is playing a bass line. The right hand is playing a treble clef melody. Above the staff, four chords are labeled: G7, Gm7, A7#5(b9), and Dm. Each chord has a small guitar icon above it. The first two measures show a 3+3 measure pattern. The third measure starts with a bass note followed by a treble note. The fourth measure shows a bass note followed by a treble note.

D7#5 Gm7 C9#5 Fmaj7

Once, _____ I loved. _____
Then, _____ one day, _____

Am7  3
 Fm7 
 Bb9#5 



world to me.
 love a - gain.
 Once,
 Now

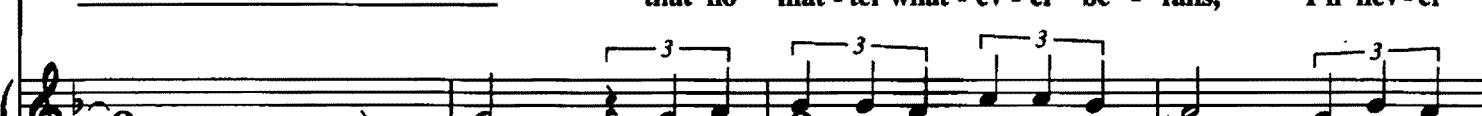
E♭maj7
 3fr

E♭6


Em7♭5
 3

E♭9♯11
 5fr

at the thought. I was fool-ish and proud
 that no mat - ter what - ev - er be - falls,
 and let you
 I'll nev - er



1 Dmaj7 D7#5 2 Dmaj7 G7

say good - bye. — let you go. — I will hold you close. —

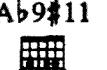
Cmaj7 F13 Bb maj7




Make — you stay. — Be-cause

Bdim7 Bb m6 Dm7 Ab9#11





love is the sad - dest thing — when — it goes — a - way.

G7 Gm7 A7#5(b9) Dm7 Dm9






Love is the sad - dest thing — when — it goes — a - way.

Portuguese Lyrics

*Eu amei E amei muito mais Do que devia amar
E chorei ao sentir que eu iria sofrer e me deses perar*

*Foi, então que da minha infinita tristeza aconteceu você
Encontrei em você a razão de viver e de amar em paz*

*E não sofrer mais Nunca mais
Porque o amor é a coisa mais triste quando se destaz
O amor é a coisa mais triste quando se desfaz*

OBSESIÓN

Words and Music by
PEDRO FLORES

Lento

Por

Dm

Gm7 Gm6 A7

Dm

al - to es-té el cie - lo en el mun - do,

por hon - do que es-té el mar pro-

Gm7 Gm6 A7

Dm

C

F

Gm6

fun - do,

no ha - brá u-na ba - rre - ra en el

mun-do que un a - mor pro -

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Dm B^b7 A7 Dm

fun-do no pue-da rom-per;
A-mor es el pan de la

Gm7 Gm6 A7 Dm Gm7 Gm6 A7

vi-da,
a-mor es la co-pa di-vi-na,

Dm C F Gm6

mor-es un al-go sin nom-bre que ob-se-sio-na a un

Dm A7 Dm

hom-bre con u-na mu-jer;
Yo es-

C7 F F[#]O
 toy ob - se - sio - na - do con - ti - go y el mun - do es tes -
 Gm7 C7 F F[#]O C7
 ti - go de mi fre-ne - si.... y por más que se o-pon - ga el des-
 F E E7 A7
 ti - no se - rás pa - ra mí; Por
 Dm Gm7 Gm6 A7 Dm
 al - to es-té el cle - lo en el mun - do, por hon - do que es-té el mar pro-

Gm7 Gm6 A7 Dm C
fun - do. no ha - bráu - na ba - rre - ra en el

F Gm6 1. Dm A7 Dm Gm7 A7
mun - do que mi a - mor pro - fun - do no rom - pa por ti. Por

2. Bb7 Dm Bb7
fun - do no rom - pa por ti;

E7 A7 Dm
- No rom - pa por ti.

ONLY ONCE IN MY LIFE

(Solamente una vez)

Music and Spanish Words by AGUSTIN LARA
English Words by RICK CARNES and JANIS CARNES

Moderately

E♭m

C♯7/E♭

E♭m

B♭7♯5 B♭7

E♭

E♭maj7

E♭6

Edim

B♭7

N.C.

Fm

C+

Fm7

B♭+

E♭

3fr

Eb6 Ebmaj7



Eb6



Ebmaj7 Edim7



I'm a fool just to hope I could know that mo-ment of sur -
U - na vez na - da más en mi huer - to bri - lló la es - pe -

Bb7



Fm7



Bb7



ren - der, _____ the sur -
ran - za, _____ la es - pe -

ren - der to the mag - ic of feel - ing your lips a - gainst
ran - za que a - lum - brael ca - mi - no de mi so - le -

Eb



Am7b5



Eb6



Bb7



mine. _____ On - ly once in my
dad. _____ U - na vez na - da

Eb



Eb6



Edim7



life,
más _____ to love com -
se en - tre - ga el

Bb7



N.C.

Fm



plete
al - ly;
ma, _____ spend the rest of my life
con la dul - cey to - tal

Fm7



Bb+



Eb



Eb maj7



with re - on nun - ly cia - you.
re - nun - ly cia - you.

Eb



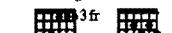
Eb6 Ebmaj7



Eb6



Eb maj7 Edim7



In a prayer or a dream to be - lieve that love could last for -
y cuan - do e - se mi - la - gro rea - li - za el pro - di - gio de a -

B_b7

Fm7

B_b7

cv
mar

er,
se,

and
hay

for
cam

I

ev - er could be some - thing that hap - pened just once in my
pa - has de fies - za que can tan en el co - ra -

E_b

Adams

B_b9/A_b

B_b7

life.
con-

On - ly once in my
So - la - men - te a - ne

2

Fm7 B_b7 E_b

E_bm7b5 E_bmag7

hap-pened just once in my life.

can - han en el co - ra - zon.

poco rit.

L.H.

POR CAUSA DE VOCÊ

(Don't Ever Go Away)

English lyric by RAY GILBERT
 Original text by DOLORES DURAN
 Music by ANTONIO CARLOS JOBIM

Bossa Nova

Ah! take a look and you'll see
Ai, vo - cê es- tâ ven - do só

the way I have be - come, And the way things be -
do gei - to que eu fi - quei, E que tu - do fi -

Cdim/Bb

Cm7

Abm6

Cm7

F13

came.
cou

Sad-ness and sor - row are here in all lit - tle
U - ma tris - te - za tão grande Nas coi - sas mais

Dm7 Fm6 G7**b9** E**bmaj7** E**b6**

things you touched with your hands.
simples que vo - cê to - cou

This lov - ing home was a
A nos - sa ca - sa que -

Em7**b5** A7 Dm B**b6** Dm7**b5** G7**b9**

home, So hap - py to pro - tect you and keep you with care, The flow - ers in the
rida, Ja es - ta - va a cos - tu - ma - da guar - dan - do vo - cê As flo - res na ja -

Cm7 A**b6** Cm7 F13 Dm

win - dow were smil - ing, were glow - ing, Just know - ing you were there.
ne - la so - ri - am can - ta - van Por cau - sa de vo - cê

Fm6 G7 Cm7 Am7b5 F13 Dm

Lis-ten, my love, nev-er more, Don't ev-er go a - way,
O - lha, meu bem, nun - ca mais Nos dei-xa por fa - vor

Fm6 G7 Cm Cm7 F13

We are your life and your dream and we want you to
So - mas a vi - da e o so - hno nos so - mos o a -

Dm7b5 G7b5(b9) G7b9 Eb maj7 Eb6

stay. _____ Come in, my love, come to me, -
mor. _____ En - tre, meu bem, por fa - vor -

Em7**b**5 Edim7E**b**m6 B**b** D7 Dm7/G G7

Don't let this heart-less world bring an - oth - er "good - bye," Em-brace me in a
 Não dei-xe o mun - do mau lhe le - var ou - tra vez me a - bra - ce sim-ples -

Cm7 Cm7**b**5 F13**b**9 F7**b**9 1 B**b**6 Bb maj7

sim - ple way, don't speak, don't re - mem-ber, And dar - ling, don't cry.
 men - te não fa - le não lem - bre, Não cho - re meu bem.

Cm7 Cm7**b**5 Adim7 2 B**b**6 Bb maj9

cry.
 bem.

RETRATO EM BRANCO E PRETO

Words by CHICO BUARQUE DE HOLLANDA
Music by ANTONIO CARLOS JOBIM

Bossa Nova

Cm7



C#dim7



Gm/D



E♭maj7



Cm7



E♭m9



D7



Gm



Gm



D/F#



Já con - heç o os pas - sos des es - tra - da. Sei que
Lá vou __ eu, de no - va co - mo um to - lo. Pro - cur -

Fm6



não vai dar ____ em na ____ - da. ____ Seus Que seg -
ar a des - con so - lo. ____ can -

E7



G/E♭



E♭6



re - dos sei ____ de cor. ____
sel de con - he - cer. ____

Cm7



D7



B♭maj7



Sá con - heç o as ped - ras do ____ cam - inho. ____ E ____ sei tam -
No - vos di - as tris - tes, noit - es cla - ras. ____ Ver - sos

B♭6



A13#9



A7#9(♭13)



bém que al - i ____ soz in - ho. Eu - vou fic - ar tan - to ____ pi - or.
car - tas, min - ha ca - ra. ____ Ain - da vol - to a ilhe es - crev - er.

D7

A♭7#11

O _____ que é pos - so con - tra o en - can -
 Pra _____ lhe diz - er que isso é pec - a -

Gm

D/F♯

- to. ____ Des - se a mor que eu neg - o tan - to. ____ Ev - i to
 - do. Eu trag - o peit - o tao ____ mar ca - do. ____ De lam -

Fm6

F♯7

tan - to. E que __ no en tan - to. ____ Vol - ta sem-pre a en - feit - i - çar.
 bran - cas do __ pas - sa - do. ____ E vo - cê sa - be a ca - zão.

E♭maj7

Cm7

Com seus ___ mes - mos
 You col - e - cio

SAMBA DE ORFEU

Words by ANTONIO MARIA
Music by LUIZ BONFA

The musical score consists of ten staves of music. The first staff shows a piano part with a treble clef, a bass clef, and a dynamic marking *mf*. Above the piano are three guitar chords: D9 (with a 4 over the 5th string), G7 (with a 3 over the 5th string), and C Ebdim7 (with a 3 over the 5th string). The second staff begins with a piano part labeled "Samba" and "no chord". Above the piano are two guitar chords: G7/D (with a 3 over the 5th string) and Cmaj7 (with a 3 over the 5th string). The lyrics "Que-ro vi-ver," and "que-ro sam-bar—" are written below the piano part. The third staff continues the piano part with lyrics "A-te sen-tir a es-sênci-a da vi-da, Me fal-ta - ar.". Above the piano are two guitar chords: C#dim (with a 3 over the 5th string) and Dm7 (with a 3 over the 5th string). The fourth staff shows a piano part with lyrics "Que-ro sam-bar," and "que-ro vi-ver.". The fifth staff continues the piano part.

G7

1 Cmaj7

De-pois do sam - ba, tá bem Meu a - mor pos-so mor - rer.

C6 2 C

Que-ro vi - ver, mor, pos-so mor - rer. Quem qui - zer

Gm7 C7 Fmaj7 F6 Fmaj7

gos - tar de mim, se qui - zer

Fm7 Bb7 G7 no chord

vai ser as - sim. Va - mos vi - ver,



va - mos _ sam - bar _____ Se a fan - ta - sia .

Cdim

Dm7

ras - gar, Meu a - mor, cu com - pro ou - tra. Va - mos _ sam - bar ..

G7

va - mos vi - ver. O sam - ba e ..

C

livre, Eu sou livre tam - bem, A - té mor - rer.

SÓ DANÇO SAMBA

(Jazz 'n' Samba)

from the film COPACABANA PALACE

English Lyric by NORMAN GIMBEL

Original Text by VINICIUS DE MORAES

Music by ANTONIO CARLOS JOBIM

Moderate Samba

Dm7



G13



G7



Dm7



G13b9



G7



C6



The jazz 'n' samba, the jazz 'n' samba,
Só dan - çõ samba, só dan - çõ samba.

D9



D9#11



G7



G11



hear it all a - round, —
Vai, vai, vai, vai, vai! —

the jazz 'n' samba, the jazz 'n'
Só dan - çõ samba, só dan - çõ

G9



G9b5



Cmaj7



C7



C6



C+



C G7



sam - ba
sam - ba

sound.
Vai!

The
Só

C6

D9
4fr

jazz 'n' sam - ba, the jazz 'n' sam - ba, swing - in' soft and low;
dan - ço sam - ba, só dan - ço sam - ba. Vai, vai, vai, vai! —

D9#11
4fr

G7 G11
3fr

G9

C6

the jazz 'n' sam - ba, the jazz 'n' sam - ba, go! —
Só dan - ço sam - ba, só dan - ço sam - ba. Vai! —

C6/9

C+(add9)

C7#5

C7

Gm7
3fr

C13
2fr

Jet from Ri - o, non -
Já dan - cei — o twist —

C7#5

F6

stop U. S. A.
a - té de - mais,

5

Am  D11  D7  Am7  D7  G7 

 This new sound came one day, — and it's clear that it's here to stay. —
 mais não sei; — me can - cei — do ca - lyp - so e cha cha cha. —

G+  C6  D9 

 It's jazz 'n' sam - ba, it's so re-fresh - ing, like a new per - fume;
 Só dan - çõ sam - ba, só dan - çõ sam - ba. Vai, vai, vai, vai, vai! —

D9#11  G7  G11  G9  G9b5 

 it's jazz 'n' sam - ba, it's jazz 'n' sam - ba,
 So dan - çõ sam - ba, so dan - çõ sam - ba.

1 C6/9  G13b9  G7  2 C6/9 

 ummm! _____
 Vai! _____ The So ummm! _____
 Vai! _____ 8va



SLIGHTLY OUT OF TUNE

(Desafinado)

English Lyric by JON HENDRICKS and JESSIE CAVANAUGH

Original Text by NEWTON MENDONCA

Music by ANTONIO CARLOS JOBIM

Moderately



G7-5



1. Love is like a never ending melody.
2. Once your kiss raises me to a fever pitch.

mf

C7

D7-9

Po - ets have com - pared it to a sym - pho - ny,
Now the orch - es - tra - tion does - n't seem so rich.

Gm

A7

D7

A sym - pho - ny con - duc - ted by the light - ing of the

D7-9

G7-9

Gbmaj7

moon.

But out song of love is Slight - ly Out Of Tune

G7-5

C13

2 Gm

Bm

F

Seems to me you've changed. the tune we used to sing.

Gm8

A

Bbdim

Bm7

Like the bos - sa no - va love should swing.

E7

A

Bbdim

we used to har - mo - nize two souls in

Bm7

E7

A

F#m7

per - fect time.

Now the song is dif - frent and the

Bm7 E7 C.

Cdim Dm7 G7 Gm7

Fdim G7 C7 C7-5 F

G7-5 Gm7

C7. Cm6 D7+5 D7 Gm7

har - mo - ny and sing a song of lov - ing. We're bound to get in

Bbm Fmaj7 Dm7 G7

tune a - gain be - fore too long. There'll be no De - sa - fi - na - do

E9

When your heart be - longs to me com - plete - ly. Then you

G7 Gm7 F6

won't be Slight - ly Out Of Tune, You'll sing a - long with me.

SOMEONE TO LIGHT UP MY LIFE

(Se todos fossem iguais a você)

Moderate Bossa Nova

English Lyric by GENE LEES
 Original Text by VINICIUS DE MORAES
 Music by ANTONIO CARLOS JOBIM

The musical score consists of four staves of music. The top staff is for the piano, showing chords Gb9, F7, Gb7, F7, E7b5, F9, and G9/F. The second staff is for the guitar, with lyrics in English and Portuguese: "Go on your way" (Vae tua vi - da), "with a cloud - less blue sky a - bove," (Teu ca - mi - nho é de paz e a - mor). The third staff continues the guitar part with lyrics: "may all your days" (A tua vi - da) and "be a won - der - ful" (Eu - ma lin - da can -). The bottom staff is for the piano, showing chords Bbmaj7, Gm6, A13, and A7#5. The lyrics continue: "song of love." (cão de a - mor;) and "O - pen your arms and" (A - bre teus bra -ços e).



sing of all the hid - den hopes _____ you've ev - er trea - sured
can - ta a ul - ti ma espe - rança. A es - pe - ran - ça

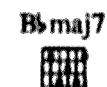
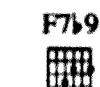
and
di



live
vi

out your life
na De a - mar

in
em
peace.
paz



Where
Se

shall I look
to - dos fo

for the
ssem i -



love
guais

to re - place you?
a vo - cé

Some
Que

one to
ma - ra -



light
vi up my life.
lha vi - ver!

F13

F(17)

Bb6

Some - one with strange lit - tie
U - ma can - cão pe - lo

ways,
ar

eyes like a blue au - tumn
U - ma mu - lher a can -

Em7b5

A11b9

A7

haze.
tar

Some - one with your laugh - ing style, and a
U - ma ci - da - dea can - tar A so -

Dm7

G7

Cm7

F7

Bbmaj7

Bb6

smile that I know will keep haunt - ing me end - less - ly. Some times in
rrir; a can - tar, a pe - dir A be - le - za dea mar Co-moo

Cm6



D7b9



Gm(maj7)



Gm6



Bb9



Bb7

stars
solor the swift
co - mo a flôrflight of sea - birds
co - mo a luz

A

E♭maj7



Dm7b5



G7b9



E♭maj7



E♭6

I catch a mo - ment of you.
mar sem men - tir nem so - frer.

E♭maj7



E♭6



D7



Gm



Gm7



Edim

That's why I walk all a - lone,
E - xiz - ti - ria a ver - dade

B♭maj7



Em7b5



B♭



G♭7/D♭



Cm9

search-ing for some-thing un - known.
Ver - da - de que nin-guem véSearch-ing for some-thing or
Se to - dos fo - ssem no

Cm7/F



F7b9



1

Bb



Bdim



Cm7



F7#5(b9)



some - one to light up my life.
mun - do i - guais a vo - cê.

2 Gb7/Fb



Ab7/Eb



life.
cê.

Fb7/D

Gb7/D_b

Bbmaj7



TRISTE

By ANTONIO CARLOS JOBIM

Brightly

Amaj7

A6

G13/A

Sad _ is to live in sol - i - tude

Amaj7

A6

C#m7

F#7#5

far _ from your tran - qui l al - ti - tude.

Bm7

G#m7b5

C#7

F#m7

F#m7 Ab13#9

Dmaj7

Sad is to know that no one ev - er can live on a dream _____ that nev -

Ab13

Db

G7

Bm7

- er can be, —

will nev - er be. —

Dream - er a - wake, -

wake —

E13

Amaj7

A6

Am9

— up and see. —

Your beau - ty is an aer - o - plane —

Am6(add9)

Amaj7

A6

Em7

so — high, my heart can't bear. the strain. —

A13b9 Dmaj7 Dm6 C#m7

Cdim Bm7 Bm7/E Bm7b5/E Am7

Am6 Am7 Am6 Am9

A heart that stops when you pass by on - ly to cause me pain..

Sad is to live in sol - i - tude.

Portuguese Lyrics

Triste é viver a na solidão
 Na dor cruel de uma paixão
 Triste é saber que ninguem pade viver de ilusão
 Que nunca vai ser, nunca dar
 O sonhador tem que acordar.

Tua beleza é um auião
 Demais pra um pobre coracao
 Que para pra te ver passar
 So pra se maltratar
 Triste é viver na solidão.

TICO TICO

(Tico no fuba)

Words and Music by ZEQUINHA ABREU,
ALOYSIO OLIVEIRA and ERVIN DRAKE

Bright Samba

F

F#dim

C/G

C

Dm

G7



C

N.C.

Am

S

E7

Oh ti - co - ti - co tick! — Oh ti - co - ti - co tock! — This ti - co -
O ti - co - ti - co tá, — tá ou - tra vez a - qui, — o ti - co -



Am

Dm

ti - co he's the cuck - oo in my clock.
ti - co - tá co - men - do o meu fu - bá.

And when he says: "Cuck - oo!" — he means it's
Si o ti - co - ti - co tem, — tem que se a -



Am

Am7

B7

time to woo; — It's "Ti - co - time" for all the lov - ers in the po -
li - men - tar, — Que vá co - mer u - mas mi - nho - cas no po -



 **E**
 **Am**
 **E7**

block. I've got a heav - y date — a tête - a - tête at eight, — so speak, oh
 mar. O ti - co - ti - co tá — tá ou - tra vez a - qui, — o ti - co



Am



Dm



ti - co, tell me is it get - ting late?
ti - co tá co - men - do o meu fu - bá.

If I'm on time: "Cuck - oo!"— but if I'm
Eu sei que el - le vem — vi - ver no

Am  E7 
 late, "Woo - woo!" — The one my heart has gone to may not want to par -
 meu quin - tal, — e vem com a - res de ca - ña - rio e de par -

Am  C  G7 



wait! For just a bir - die, and a bir - die who goes no - where, he knows of
 dal. Mas por fa - vor ti - ra es - se bi - cho fo ce - lei - ro, por que el - le a -

C

A+/C#
4fr

ev - 'ry Lov - ers' Lane and how to go there; For in af - fairs of the heart, — my ti - co's
 ca - ba co - men - do o fu - bá in - tei - ro. Ti - ra es - se ti - co de lá, — de ci - ma

Dm G7 C G7

ter - ri - bly smart, — he tells me: "Gent - ly, sen - ti - ment - 'ly at the start!" Oh - oh, I
 do meu fu - bá. — Tem tan - ta fru - ta que el - le po - de pi - ni - car. Eu já fiz

C G7

hear my lit - tle ti - co - ti - co call - ing, be - cause the time is right and shades of night are
 tu - do pa - ra ver se con - se - gui - a. Bo - tei al - pis - te pa - ra ver siel - le co -

C Dm Cdim C

fall - ing. I love that not - so - cuck - oo cuck - oo in the clock: ti - co -
 mi - a. Bo - tei um ga - to um es - pan - to - lho e um al - ça - pão, mas el - le a - cha que o fu -

Dm7 G7 1 C 2 C 3 C To next strain Fine

ti - co - ti - co - ti - co tock.
 bá é que é bo-a-a-li-men-ta - ção.
 Oh, ti - co tock.
 O ti - co ção.
 tock.
 ção.

A Amaj7 A6 A A6 A F#7/A\$ Bm E7

Bm7 E7 Bm E7 Bm7 E7 A6 A

Amaj7 A6 A F#7 Bm

D D\$dim A/E A E7 A D.S. al Fine
 Oh, ti - co -
 O ti - co -

TRES LINDAS CUBANAS

Words and Music by GUILLERMO CASTILLO
and ANTONIO MARÍA ROMEU

Moderately fast

Chords: G, A7, D7

Chords: G, D

Tres, tres

Chord: D7

lin - das cu - ba - nas.

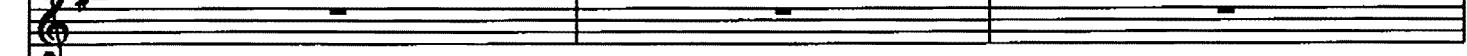
Tres,

Chords: G, A7, D







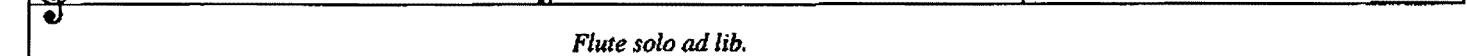









Flute solo ad lib.



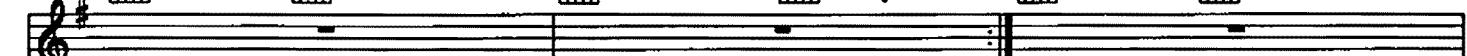








Play 6 times










Solo ends Lin - das cu - ba - nas,




G Am D7 G Am/E
 mam - bo te - lla - ma. Ah.
 D7sus D7 G D7sus D7
 Play 4 times

Flute solo ad lib.

G D7sus D7 1,2 G D7sus

D7 3 G Em7 Am7 D7

G Em Am D G Em

Solo continues

Am D G Em Am D

Play 6 times

Solo continues

G Em Am D G N.C.

Solo ends

D G N.C. D⁷ G

WAVE

(Vou te contar)

Words and Music by
ANTONIO CARLOS JOBIN

Bossa Nova



mf



So close your eyes,

for



that's a love - ly way to be, — a - ware _ of things —



— your heart a - lone — was meant _ to see. —

B9 B7b9 Bm7/E E7

The fun - da - men - tal lone - li - ness goes — when - ev - er

Bb9 A7 Dm7 G Dm7 G

two can dream a dream to - geth - er. You can't de -

Dmaj9 Bbdim Am7

ny, don't try to fight the ris - ing sea, —

D7b9 Gmaj7 Gm6

— don't fight the moon, — the stars a - bove — and don't fight me. —

F#13

F#7#5

B9

B7b9

Bm7/E

E7

The fun - da - men - tal lone - li - ness goes _ when - ev - er

Bb9

A7

Dm7

G

Dm7

G

two can dream a dream to - geth - er.

Gm7

C9/Bb

Am7

When I saw you first the time was half past three.

Fm7/Bb

Bb9/Ab

When your eyes met mine, it was e -

Gm7



A7#5b9



Dmaj9



ter - ni - ty.

By now we know

the

Bbdim



Am7



D7b9



wave is on its way to be.

Just catch the wave.

Gmaj7



Gm6



F#13



F#7b5



— don't be a - fraid —

of lov - ing

me. —

B9



B7b9



Bm7/E



E7



The fun - da - men - tal lone - li - ness goes — when - ev - er

A musical score page featuring a vocal melody, piano accompaniment, and guitar chords. The vocal part includes lyrics: "two can dream a dream to - geth - er." The piano part provides harmonic support with sustained notes and chords. Chord diagrams for the guitar are provided above the staff at various points. The score is set in common time with a key signature of one sharp.

Chords shown in the score:

- Bb9
- A7
- Dm7
- G
- Dm7
- G
- Dm7
- G13
- Dmaj9

Lyrics:

two can dream a dream to - geth - er.

Jazz Latina

Latin Jazz Standards

A FELICIDADE

ALMENDRA

AQUELLOS OJOS VERDES
(GREEN EYES)

BÉSAME MUCHO (KISS ME MUCH)

BILONGO

CHEGA DE SAUDADE
(NO MORE BLUES)

CONTIGO EN LA DISTANCIA

DAME UN CACHITO PA' HUELÉ

A DAY IN THE LIFE OF A FOOL
(MANHÁ DE CARNAVAL)

DINDI

FRENÉSÍ

THE GIFT! (RECADO BOSSA NOVA)

IF YOU NEVER COME TO ME
(INUTIL PAISAGEM)

LA VIDA ES UN SUEÑO

LOS TAMALITOS DE OLGA

MAMBO #5

MAMBO #8

MAS QUE NADA

O MORRO NÃO TEM VEZ
(SOMEWHERE IN THE HILLS)

OBSESIÓN

ONCE I LOVED (AMOR EM PAZ)

ONLY ONCE IN MY LIFE
(SOLAMENTE UNA VEZ)

POR CAUSA DE VOCÊ
(DON'T EVER GO AWAY)

RETRATO EM BRANCO E PRETO

SAMBA DE ORFEU

SLIGHTLY OUT OF TUNE
(DESAFINADO)

SÓ DANÇO SAMBA (JAZZ 'N' SAMBA)

SOMEONE TO LIGHT UP MY LIFE
(SE TODOS FOSSEM IGUAIS A VOCÊ)

TICO TICO (TICO NO FUBA)

TRES LINDAS CUBANAS

TRISTE

WAVE (VOU TE CONTAR)

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